

## Short Notices

**Black**, Jeremy, ed., *The Tory World: Deep History and the Tory Theme in British Foreign Policy, 1679–2014*, Farnham, Ashgate, 2015; pp. 412; R.R.P. £80.00; ISBN 9781472414281.

Historians periodically seek to increase their academic relevance by creating new rhetorical approaches. ‘Deep history’ was a device invented by Daniel Lord Smail to ‘transform the pattern of historical writing’ by including human history before the coming of written documentation, rendering, he suggested, the unwritten past accessible to modern scholarship through creative imagination. Now Jeremy Black has, in this work, revised the term further to include recent history by redefining it as ‘the long-term, seemingly inherent assumptions, the emotions of policy, that help create the context for the politics and calculations of the shorter term, the urgency of the moment’ (p. x). Conservatism is implicitly treated as a long-term political grouping more durable than other more passing approaches. The focus is on how the long-term perceptions of national interest have shaped the position in 2014 in particular policies towards Europe. Black’s final chapter on the European question is a brief overview of British relations with the European Union from World War II to just before the 2016 referendum, seen from a Tory perspective.

Other chapters also turn on the issue of British relations with Europe, and particularly France, as an emerging catalyst for Tory ideas about Britain’s position in the world. These, written by a group of Conservative male historians, are also intended to examine the relationship of short-term circumstances and longer term (deep), slower changing assumptions about foreign relations over the last two hundred and fifty years, mainly in the Tory party. The authors do not always agreed with one another or even with the theme. Tony Claydon thinks the case for continuity is not very strong. Nigel Aston thinks that the relationship between England and France cannot be reduced to National Religious opposition in the eighteenth century and gives religion little long-term influence in determining strategy. Andrew Lambert, reflecting on Britain’s maritime commitment, presents it as crucial to the original Tory world view but sees it giving way to land-based ideas by 1914, but without explicitly considering what this implies for any long-term inherent assumptions. Iain Hampsher-Monk re-positions the question of what in the end makes an individual a ‘Tory’ by reviewing Edmund Burke, while Richard Toye considers Winston Churchill’s party affiliations in the same vein.

Perhaps the most illuminating piece on the creation of a contemporary deep history is S. J. D. Green's examination of the role of All Souls College between the World Wars, and the manner in which interaction between personal friends and high philosophy outside any formal structure influenced policy development.

The reader may wonder what changes of view any of the authors might make as a result of the 2016 referendum. This is a volume tightly tied to the moment of its creation. It is an interesting investigation of how in the modern period history may affect politics.

SYBIL M. JACK, *The University of Sydney*

**Devaney**, Thomas, *Enemies in the Plaza: Urban Spectacle and the End of Spanish Frontier Culture, 1460–1492* (Middle Ages), Philadelphia, University of Pennsylvania Press, 2015; cloth; pp. 256; 8 illustrations; R.R.P. US\$59.95, £39.00; ISBN 9780812247138.

Informing readers that 'public spectacles are, by their nature, ambiguous' (p. 5), Thomas Devaney's self-imposed task of examining the interrelationships and cultural resonances of spectacles and frontier culture in medieval Spain seems methodologically difficult, but is met with success. One of his key concerns is 'the anxieties resulting from the gap between ideology and reality' (p. 21). He proposes that an 'amiable enmity' (p. 9) was exhibited by many frontier spectacles, which can help historians explore various frontier tensions like that between warring ideologies and trading realities, elite projections and popular receptions of spectacles, urban and rural sympathies and tendencies, and the various cultural and social phenomena related to sizable ethno-religious minorities in frontier cultures.

In the first part of the book, Devaney establishes the wider context of medieval spectacles and frontiers. Courtly tournaments and religious processions alike populate this discussion, raising questions about the diverse contemporary meanings attached to such events. From here, Devaney contextualises the particular settings of Spanish frontier towns, and explores the ideological and pragmatic tensions inherent in experiences of civic identity and notions of civic space.

In the second part of the book, Devaney turns to particular case studies of spectacle in action. Jaén serves as an entry into 'the interplay between sponsor and audience' and the 'paradoxical attitudes' evident in a mid-fifteenth-century frontier town (p. 83), from where Devaney surveys an interesting interplay between notions of military heritage, contemporary and future ethnic difference, and the potential for and limits of cultural compromise. Devaney identifies a similar 'amiable enmity' in Córdoba a little later in the fifteenth century, even while illustrating how spectacle plays a significant and specific role in the flaring of anti-*converso* violence. Finally, Devaney shows

the role of spectacle in Murcia in affirming the power of Christianity in a post-frontier situation by examining the significations of particular Corpus Christi processions.

Devaney concludes that the 'amiable enmity' expressed and experienced through late medieval frontier spectacles was 'a source of stability' (p. 169). This book offers an interesting survey of struggles between ideologies and lived realities, illustrates the insights that nuanced investigation of medieval spectacles can bring to the historiography, highlights a potential source of modern 'anxieties and ambivalent attitudes' (p. 175), and may have wider import for the cultural enmities and public spectacles of today.

NICHOLAS D. BRODIE, *Hobart, Tasmania*

**Firpo**, Massimo, *Juan de Valdés and the Italian Reformation* (Catholic Christendom, 1300–1700), Farnham, Ashgate, 2015; hardback; pp. 278; R.R.P. £70.00; ISBN 9781472439772.

In the decades between the Sack of Rome in 1527 and the closing of the Council of Trent in 1563, a significant number of high-ranking Catholic clergy and aristocratic laypeople in Italy had hopes of reconciliation with Protestants and a re-unification of the Church. One of the bases for such hopes was their acceptance of the doctrine of justification by faith, a key premise of Protestant theology, but interpreted in such a way as to allow a role for most traditional Catholic practices. This position was inspired in large measure by the writings of the Spaniard, Juan de Valdés (c. 1500–41), and his immediate followers.

Both Juan and his twin brother Alfonso (d. 1532) had worked as secretaries for Emperor Charles V and were associated with the Erasmian circle in the imperial court. Both also found it prudent to leave their homeland, for fear of the Spanish Inquisition, because of their writings; those of Alfonso were mainly political (pro-imperial but strongly anti-papal), while those of Juan were mainly theological. In addition to Erasmian humanism, Juan's views were also shaped by a Spanish spiritual movement known as *alumbradismo*, which stressed the individual believer's divine illumination (*alumbramiento*), and by his family's background as *conversos*, people of Jewish heritage who had converted to Catholicism but who often had reservations about Trinitarianism and some of the ceremonial practices of the new faith. After leaving Spain, Juan established himself in Naples, where he became the leader of a spiritual community, attracted to him by his writings and conversation.

Massimo Firpo's study deals with the life and writings of Valdés in its first chapter, and then goes on to trace the many strands of the reform movement in Italy inspired by him. The informal network of Valdesians included such figures as Cardinal Reginald Pole of England, who came within a few votes of being elected pope in 1550, and the Marchesa Vittoria Colonna, celebrated poet and

confidante of Michelangelo. As the Roman Inquisition gained in power and became more aggressive in attacking unorthodox thinking throughout Italy, many followers of Valdesian principles emigrated to Switzerland or beyond, where their religious views often evolved in the direction of Anabaptism. In Italy, however, the Council of Trent's final rejection of the doctrine of justification by faith abolished any possibility of the middle ground that Valdés had sought between Protestantism and traditional Catholicism, and the movement dwindled into non-existence.

W. R. ALBURY, *University of New England*

**Fuchs**, Barbara, Larissa **Brewer-García**, and Aaron J. **Ilika**, eds and trans., *'The Abencerraje' and 'Ozmín and Daraja': Two Sixteenth-Century Novellas from Spain*, Philadelphia, University of Pennsylvania Press, 2014; cloth; pp. 152; R.R.P. US\$39.95, £26.00; ISBN 9780812246087.

'Finely wrought literary artifacts [presenting] a more nuanced view of the Christian–Muslim divide in the early modern period' (p. 1) is how the editors characterise the two texts selected for translation and contextualisation in this volume and it is certainly a fair assessment. Anonymous, formerly popular, and genre making; these texts act as a micro-seriation of early modern Spanish maurophile literature.

*The Abencerraje* tells of the growth of a friendship between 'a gallant Moor' (p. 29) and his captor, a Christian governor. Published in the mid-sixteenth century, the story looks back to events and persons from over a century earlier, but spoke to contemporary questions of captivity, honour, and identity. In the longer and slightly later *Ozmín and Daraja*, similar issues are confronted. The Moorish protagonist here spends much of the narrative in disguise, as a servant and gardener, trying to be close to his beloved. As such, it also offers some commentary on the operations of class as a social divider, something additional to and perhaps even more important than ethno-religious identities.

The editors have done a fine job of translating these two novellas, introducing them, succinctly contextualising the texts, and providing further contextual material for comparison and reflection. They have produced a volume that is accessible and will make an excellent aid to teaching. It is also timely: a volume able to broaden scholarly understandings of early modern maurophilia is certainly welcome in an historical epoch wracked by similar questions of identity and belonging, with its own questions relating to the boundaries of class, ethnicity, and religion, and persistent tensions between maurophile and maurophobic orientations and representations.

NICHOLAS D. BRODIE, *Hobart, Tasmania*

**Griffiths, Jane**, *Diverting Authorities: Experimental Glossing Practices in Manuscript and Print*, Oxford, Oxford University Press, 2014; hardback; pp. 256; 17 b/w illustrations; R.R.P. £60.00; ISBN 9780199654512.

This book challenges current notions of the role of marginal glossing in late medieval manuscripts and early printed books, through an examination of a range of English texts from the late fourteenth century (Chaucer) to the sixteenth century, which encompass both individually authored texts and translations from Latin and various European vernaculars. Jane Griffiths is primarily concerned with self-glossing, which could mean either a text's author, translator, or indeed even its printer. What becomes apparent when working through the chapters – arranged loosely in chronological order – is the development of rules that governed the use of introductions, marginal glossing, and commentaries, and that once these rules were established, they could be broken for rhetorical effect. Griffiths's analysis covers both what may have been considered incidental marginal notes and the cumbersome humanist-style commentaries that tended to dominate the texts.

The book contains seven chapters with an introduction and afterword. The attempt to create a chronological chapter sequence is undermined by the complexity of the approach to the materials. For example, the first chapter analyses two fifteenth-century texts paired with a fourteenth-century text in books printed in 1598 and 1602. The two fifteenth-century texts by Lydgate were the focus of the analysis; it was not uncommon for Lydgate's *Seige of Thebes* to be paired with Chaucer's *Canterbury Tales*. By looking at these works together, Griffiths demonstrates a certain playfulness in glossing, wherein Lydgate becomes one of Chaucer's pilgrims and his *Seige of Thebes* becomes a literary source for the *Knight's Tale*. This highlights the rivalry between the two English authors and the significance of marginal glossing in considering the authority of authorship.

Subsequent chapters analyse and interpret a variety of functions for glossing, highlighting the importance of the glossator in determining how a text should be read. Glossing acquired a public aspect as different writers experiment with ways to manipulate the reception of a text. For example, clear didactic glosses were paired with obfuscating ones to ensure the reader engaged actively with the material. Similarly, the ethics of reading is explored in the context of the English Reformation and the consequent increased importance of the Word.

This book is recommended for those interested in manuscript studies, literary practices, and reader engagement in the transition from manuscript to print.

NATASHA AMENDOLA, *Monash University*

**Guibbory**, Achsah, *Returning to John Donne*, Farnham, Ashgate, 2015; hardback; pp. 278; R.R.P. £65.00; ISBN 9781409468783.

In this book, Achsah Guibbory gathers together previously published articles, written over the course of her career-long engagement with the writing of John Donne, along with three new articles written especially for this volume. Guibbory has organised the book into three sections – ‘Time and History’, ‘Love’, and ‘Religion’ – and within this structure, the essays follow, by and large, a chronological path.

‘Love’ is the largest section and contains some of Guibbory’s most important essays on Donne’s poetry. Certainly, ‘Love’ is an apt title for the section; yet on reading the essays included there, Guibbory’s recognition of the importance of religion to Donne’s writing, even in the supposedly more secular *Songs and Sonnets*, is strikingly clear. Especially in essays like ‘Donne, Milton, and Holy Sex’, or “‘The Relic”, *The Song of Songs*, and Donne’s *Songs and Sonnets*”, Guibbory pays careful attention to how religion informs Donne’s praise of human sexual love. The articles collected in the ‘Religion’ section do, however, focus more strongly than those in the other sections on Donne’s own religion and on the avowedly religious works, such as the sermons, the Holy Sonnets, and *Pseudo-Martyr*.

Of the newer essays included here, the most interesting is the last and longest, ‘Donne, Milton, Spinoza and Toleration’. In it, Guibbory considers the whole of Donne’s writing in relation to what she calls the ‘pre-history’ of toleration, and argues that Donne’s record of relative toleration stands in favourable contrast to Milton’s intolerance of Roman Catholics and Jews, while resembling Spinoza’s advocacy of religious freedom later in the seventeenth century. Another of the new essays opens the volume with Guibbory’s meditation on Donne’s *Devotions upon Emergent Occasions*, and a short essay on Donne’s darker side, ‘Depersonalization, Disappointment, and Disillusion’, concludes Part II.

It is a pleasure, on reading or re-reading these articles, to observe the evolution of Guibbory’s understanding of Donne over the course of her career, however, even the earliest essays show Guibbory’s extensive knowledge of her subject and her assured and engaging writing style. This book usefully pulls Guibbory’s work on Donne together into one volume, making essential reading for anyone interested in Donne, or more generally in the study of literature and religion in the early modern period.

JENNIFER CLEMENT, *The University of Queensland*

**Harbus**, Antonina, *Cognitive Approaches to Old English Poetry* (Anglo-Saxon Studies), Cambridge, D. S. Brewer, 2012; hardback; pp. 222; R.R.P. £50.00; ISBN 9781843843252.

The corpus of texts in Old English is comparatively limited but scholars, past and present, continually enlarge the field by bringing different methods of approach (as, for example, in Katherine O'Brien O'Keefe, ed., *Reading Old English Text* (Cambridge University Press, 1997)). As the title of Antonina Harbus's book suggests, this is an account of many approaches which have been labelled 'cognitive' 'because of their core interest in mental processing' and which Harbus suggests can be productive in the study of Old English poetry.

In the words of Chapter 1, 'Introduction', Chapters 2 to 5 describe two groups of 'still-developing research fields': 'linguistic "Cognitive Poetics" and the literary "Cognitive Literary Studies" (more recently known as "Cognitive Cultural Studies")', before suggesting the relevance of each individual approach to particular Old English poems. In detail, Chapter 2 describes 'Conceptual Metaphors' and discusses *Soul and Body II*, and *The Wanderer*, and *The Seafarer*; Chapter 3 describes 'Conceptual Blending' and discusses *The Dream of the Rood*, *Riddle 43*, and *The Battle of Maldon*; Chapter 4 describes 'Text World Theory' and discusses *Beowulf*, *Genesis B* and *Wulf and Eadwacer*; Chapter 5 describes 'Cognitive Cultural Studies' and discusses, again, *The Dream of the Rood* and *Beowulf*, and *Elene*.

From these essentially explanatory and illustrative accounts, Chapters 6 and 7 claim to go further: 'to demonstrate the contribution that can be made by Anglo-Saxon Studies, not only to emerging cognitive approaches to literature and culture, but to Cognitive Science itself' (p. 130). Chapter 6, 'Anglo-Saxon Perspectives on Autobiographical Memory and the Self', discusses *The Wife's Lament*, as well as several other poems mentioned in previous chapters; Chapter 7, 'Cognitive Approaches to the History of Emotions and the Emotional Dynamic of Literature', returns to *Wulf and Eadwacer* and *Beowulf*.

Just as Chapter 1, 'Introduction', had given a summary overview of the cognitive approaches to be described in the book, Chapter 8, 'Conclusion', summarises each approach and its possible relevance to Old English studies, including 'what Old English studies can do for Cognitive Science'. Chapters 2 to 7 are densely written and exhaustively referenced in footnotes. A reader might find it helpful to begin this book by reading first the conclusion, and then the introduction.

ROSEMARY HUISMAN, *The University of Sydney*

**Hudson**, Anne, ed., *Two Revisions of Rolle's English Psalter Commentary and the Related Canticles: Volume III* (EETS, O.S. 343), Oxford, Oxford University Press, 2014; hardback; pp. 600; 2 b/w illustrations; R.R.P. £65.00; ISBN 9780199688180.

As the pagination makes clear, this volume can only be fully appreciated as part of a three-volume entity. All the introductory material is bound in with Volume 1; of the complete Psalter, this volume covers less than the last third, namely Psalms 116 (117 in modern reckoning) to 150. It does this with remarkable thoroughness: in the course of 125 pages, the Latin text of the Psalms is given in full, verse by verse, with each verse followed by Rolle's English commentary on it.

In the following section, we are given the text plus Rolle's commentary on twelve 'canticles' from the Old and New Testaments and other sources. It is not immediately obvious why editor, Anne Hudson, has chosen to describe this collection as 'Related Canticles'. Several of the items are well known as Gospel canticles and were daily inclusions in the divine office, in Lauds, Vespers, and Compline respectively, another was conventionally used at Lauds on Sundays. A couple are non-scriptural: the *Quicunque vult* (strictly a creed rather than a canticle) was traditionally recited at Prime on Sundays, while the *Te Deum laudamus* was used at Matins on days when the Gloria was prescribed at Mass.

Both groups of material, psalms and canticles, are accompanied by a comprehensive apparatus of alternate readings from the eleven principal manuscripts. Hudson's own commentary occupies the central and largest section of the volume. While much of her work has to do with simply identifying quotations from Scripture and allusions to writers such as Peter Lombard, Hudson also seeks to discern departures from Rolle's original text, especially such changes as may reflect the influence of Lollard commentators.

Indeed, this whole work is an edition of *revisions* of Rolle's commentary. Precise identification of the elements comprising commentaries and glosses is always a difficult task (some would say an impossible one) owing to the very nature of commentaries themselves as being always in flux, and having little independent existence or authority in their own right, but being mere attempts to explain and elucidate works of higher authority: Hudson has performed a generally thankless task with thoroughness and skill.

The volume closes with a selection of helpful material: an extensive glossary of Rolle's English; an index of proper names; and a list of biblical references and allusions.

DAVID DAINTREE, *Colebrook, Tasmania*



**Kennedy**, Kathleen E., *The Courtly and Commercial Art of the Wycliffite Bible* (Medieval Church Studies, 35), Turnhout, Brepols, 2014; hardback; pp. xiv, 234; 58 b/w illustrations; R.R.P. €75.00; ISBN 9782503547527.

In this brief, but ambitious study, Kathleen Kennedy examines the art of the Wycliffite Bible, surveying its manuscripts to present something of a guide to the manner and means of its production, while elaborating on the details of the books' decoration. Kennedy argues that despite Archbishop Arundel's 1407 constitutions banning unauthorised vernacular bibles, the Wycliffite Bible was not illegal, was in fact a medieval bestseller, and should be understood as a normal and legitimate feature of the textual landscape in late medieval England.

Of the 250 extant Wycliffite Bibles, 40 per cent are illuminated. Traipsing through the specialist world of full bar borders, partial bar borders, foliate initials, champs, roundels, colours, squiggles, cilia, historiations, and myriad other aspects of the illuminated book culture of the later Middle Ages, Kennedy argues that the Wycliffite Bible provides an example of almost every aspect of medieval religious book culture. She points out that the only Bible copied in England after 1415 was the Wycliffite Bible, and she challenges the long-held idea that there was no concord between Lollards and art.

The production, dissemination, and popularity of the Wycliffite Bible present interesting possibilities around the idea of multiple readings of texts across a complex confessional landscape. The fact that this Bible, long associated with the heretic John Wyclif, continued to be copied, frequently illuminated, and sometimes illustrated over the span of the fifteenth century, before and after Arundel's ban, makes ignoring it impossible. Still, I remain unpersuaded that the Wycliffite Bible was a household book.

Kennedy argues that binary categories are unhelpful and that taxonomies like heresy and orthodoxy obfuscate rather than illuminate. After all, Lollards and Catholics had shared concerns and the veneration of images was as fraught for Roman Christians as it was for English Lollards. Kennedy is therefore comfortable in placing the Wycliffite Bible in orthodox hands while arguing that book production and literary uses are more salient than heresy.

Kennedy usefully combines the disciplines of history and literary scholarship, engages with digital images, and provides fifty-eight figures to augment the text. It is unfortunate, however, that the images have not been reproduced in colour, as they seem so essential to much of her argument, and that the volume lacks either a clear conclusion or a comprehensive index.

THOMAS A. FUDGE, *University of New England*

**Kooper**, Erik, and Sjoerd **Levelt**, eds, *The Medieval Chronicle VIII* (Medieval Chronicle, 8), Amsterdam, Rodopi, 2013; paperback; pp. 288; R.R.P. €63.00, US\$88.00; ISBN 9789042037366.

With this collection, editors, Erik Kooper and Sjoerd Levelt, have delivered thirteen nuanced articles on a variety of topics related to medieval chronicles. While the themes and subject matter vary greatly, all of the contributions include concepts and ideas readily transferrable to anyone utilising medieval sources in their research.

Although technically the volume is unstructured, each chapter focuses on one of three themes: intent, awareness, or debate. Julia Marvin opens the volume with an in-depth discussion of the English *Brut* cycle of texts, suggesting that the authors intentionally incorporated Latin into their otherwise vernacular products. The intentionality of the authors also informs Kooper's analysis of the ways Robert of Gloucester uses place-holders in his *Chronicle*, and Lisa Ruch's discussion of the narrative purpose of ghost stories in William of Newburgh's chronicle. Meanwhile, Christian Bratu's essay focuses more specifically on the intentional ways by which authors establish their credentials.

The collection's sole German-language contributor, Dániel Bagi, begins the discourse on awareness with his discussion of the genealogical fictions present in Hungarian, Bohemian, and Polish dynastic historiography. Nicholas Coureas's study of three Greek-language chroniclers and their perspectives on the conquest of Cyprus during the Third Crusade parallels closely the ideas present in Mihkel Mäesalu's examination of Henry of Livonia's chronicle. Both authors analyse the specific perspectives their chroniclers adopt and how they were influenced by their individual sources. In contrast, Isabel de Barros Dias and Isabelle Guyot-Bachy both focus on technical matters, the former on adapting different genres into chronicles, the latter on using redactions of a French chronicle to discuss the politics of their owners.

Finally, two debates are introduced in this volume that will doubtless prompt further discussion: R. W. Burgess and Michael Kulikowski debate the appropriateness of using the term 'annals', while Adreien Quéret-Podesta scrutinises the supposed Saint-Gilles-du-Gard provenance of the Gallus anonymous. A final essay on the development of the participial proposition in Middle French by Anders Bengtsson rounds out this collection.

Each contribution concludes with detailed endnotes and a bibliography, and many are also accompanied by illustrations and figures. Overall, this excellent volume will be a welcome addition to any medieval historian's library.

DEREK RYAN WHALEY, *University of Canterbury*

**Penrose**, MehlAllan, *Masculinity and Queer Desire in Spanish Enlightenment Literature* (New Hispanisms: Cultural and Literary Studies), Farnham, Ashgate, 2014; hardback; pp. 210; 2 b/w illustrations; R.R.P. £60.00; ISBN 9781472422262.

In this compelling monograph, MehlAllan Penrose ‘examines the construction of “queerness”’ (p. 1), and the changing ideas of masculinity and sexuality in Spanish Enlightenment cultural discourse. Penrose focuses his study on three non-normative male figures: the *petimetre* (or *afeminado*), an effeminate Francophile; the *bujarrón*, the active male in same-sex sexual relations; and the Arcadian shepherd who expresses his desire for other males. He argues that these figures were characterised in a ‘queer’ manner to reinforce rigid ideas of gender. In doing so, however, they actually engendered non-normative men and helped to create ‘an alternative version of “man”’ (p. 2).

The book is divided into two parts. The first examines the ‘cultural and historical context of the *afeminado* ... and the perceived crisis of masculinity in Spain’ (p. 26). Chapter 1 analyses how language and concepts such as *hermaphrodita* and *jembra vestía de hombre* (women dressed as men) were used in Spanish periodicals to establish the *petimetre* as a gendered other. In Chapter 2, Penrose applies a camp reading to the comedic *sainetes* of Ramón de la Cruz, arguing that Cruz’s *petimetres*, exaggerated in their behaviour and appearance, represent a ‘proto-camp *figuron*’ (p. 107).

The second part explores homoerotic images in Spanish poetry and the messages they delivered, both homophobic and homophile. Chapter 3 analyses the negative and often violent depictions of same-sex sexual relations in the poetry of Félix María de Samaniego and the poem known as ‘The Dandy of Seville’. While negative, these poems created a new discourse on male sexuality, and empowered men who engaged in same-sex sexual relations.

In the fourth and final chapter, Penrose examines the classically inspired poems of Manuel María del Mármol and the figure of the Arcadian shepherd. Mármol’s shepherds express romantic feelings for other men in a positive manner and are given agency through their own voice, in stark contrast to the *petimetre* and *bujarrón*.

Penrose concludes that the works examined in his study reveal that ‘the idea of queerness in gender and sexuality started long before the invention of the word “homosexual” around 1870’ (p. 171). Moreover, Penrose calls for continued research into queerness and non-normative expressions of gender and sexuality to better understand how these ideas were constructed in the past and continue to be constructed today.

CARLOS LÓPEZ, *The University of Notre Dame Australia*

**Ross**, Alasdair, *Land Assessment and Lordship in Medieval Northern Scotland* (Medieval Countryside, 14), Turnhout, Brepols, 2015; hardback; pp. xiv, 393; 8 b/w illustrations, 4 maps, 6 b/w line art; R.R.P. €100.00; ISBN 9782503541334.

Alasdair Ross is one of a small group of Scottish historians concerned with environmental, and specifically landscape, history, in the way pioneered sixty years ago in England by W. G. Hoskins.

Ross believes that the historical palimpsest of an area can be decoded and discerned by careful examination of the land as it is despite the sparse surviving records. He argues that the use and survival of particular descriptive terms for landscape divisions is critical to a proper interpretation of what occurred and to this end he has chased down every reference to *dabhach* in surviving Scottish records. This book lists in its appendices the results of Ross's search. It will be essential for any student of local history in northern Scotland who needs to know where and what these units of landholding were, how long they lasted, whether they underwent any changes, what size and shape they were, and what resources – from fishing to grazing – they included.

From this, Ross seeks to establish where the units came from. Dismissing nearly all prior explanations and drawing on Alex Woolf's demonstration that the Pictish kingdom of Fortriu was north of the Mounth, he argues that despite the absence of direct evidence the original unit was Pictish. Like many contemporary European landscape historians, Ross argues that the units were imposed by the central government as part of an attempt to establish order and standardise the dues owed by the occupiers. He acknowledges that continental rulers like the Carolingian dynasty were relatively more powerful, but suggests that some Scottish monarchs must have had enough authority to make such impositions.

Through his painstaking examination of particular *dabhach*, Ross confirms the theory promoted by Simon Taylor that when the parish formally emerged in Scotland as the area 'within the jurisdiction of a baptismal church' with the right to teinds, its bounds were determined by the existing assessment units. Whether this can be developed to demonstrate that they provided the basis of order in society remains unclear. Ross further claims that each unit had every necessary economic element for self-sufficiency, but has less to say on the matter of continuity or change over time in its exploitation.

While Ross's argument is perhaps too abstruse for the book to serve as an accessible introduction to the subject for newcomers, it will be of great importance to those who already appreciate some of the problems involved.

SYBIL M. JACK, *The University of Sydney*

**Sperling**, Jutta Gisela, ed., *Medieval and Renaissance Lactations: Images, Rhetorics, Practices* (Women and Gender in the Early Modern World), Farnham, Ashgate, 2013; hardback; pp. 336; 30 b/w illustrations; R.R.P. £75.00; ISBN 9781409448600.

This collection of thirteen essays addresses lactation imagery, in conjunction with the practices and discourses surrounding milk-exchange in medieval and early modern Europe and the wider Mediterranean. Jutta Gisela Sperling's Introduction provides brief descriptions for each of the essays, along with an historical overview of the topic from ancient Greek understandings of motherhood and breastfeeding, to the emergence of images such as the *Madonna Lactans*, and medieval discourses around charity and the transfer of maternal love. The individual contributions progress roughly chronologically from the Middle Ages and through the early decades of the seventeenth century, covering material from the medieval Islamic world and Spain, with the majority of the essays centring on the art production and discourses of the Italian Renaissance.

The collection covers topics such as the narrative, allegorical, and metaphorical content of breastfeeding and breastfeeding imagery, discourses on lactation and the anxieties surrounding wet-nursing, the physiology of milk-production and its representations, gender identity in the early modern period, and the social and cultural effects of nursing. The sources examined include treatises, legal texts, archival documents, popular carnival songs, ballads, and poems, as well as works of art by artists such as Domenico Ghirlandaio, Tintoretto, Nicolas Poussin, Domenico di Bartolo, and Peter Paul Rubens.

The interdisciplinary scholarship of this volume is the direct result of the diverse specialties of the contributors, who, as literary scholars, art historians, social and legal historians, and historians of science, engage with a variety of methods and analytical frameworks in their respective studies. Their contributions, in turn, reveal the study of lactation to be an interdisciplinary area of inquiry that still requires and invites further research. The footnotes for each of the essays and the bibliography at the end are extensive, including both primary and secondary sources related to the topic, with titles in English, German, Italian, and Spanish, among other languages.

ALICE ISABELLA SULLIVAN, *University of Michigan*

**Travis**, Peter W., and Frank **Grady**, eds, *Approaches to Teaching Chaucer's 'Canterbury Tales'*, 2nd edn, New York, MLA, 2014; paperback; pp. xii, 243; R.R.P. US\$24.00; ISBN 9781603291415.

Now numbering nearly a hundred volumes, the MLA's *Approaches to Teaching World Literature Series* remains a helpful pedagogical and critical tool that has much to offer both seasoned and novice teachers.

Professors Travis and Grady have revised Joseph Gibaldi's 1980 volume, successfully increasing the depth and breadth of coverage and the overall usefulness of their collection. Gibaldi's volume offered fifteen straightforward pedagogical essays preceded by an introduction by Florence H. Ridley and a discussion by Gibaldi of teaching materials then available to instructors. The Travis and Grady volume likewise begins with a discussion of teaching materials – now notably in multimedia – and includes more than twice as many essays from Chaucerians of various stripes who address not only straight pedagogical issues (here grouped as strategies for teaching) but also Chaucer's language, individual tales and fragments, theory (post-colonial, postmodern, queer and gender, and performance), and the debate over the digitalising of Chaucer and his works. Each essay is succinct and straightforward in its discussion, and each offers any number of tips for engaging today's students with a work that they may find increasingly foreign, for starters because it was actually at one point a text on a handwritten manuscript page. O brave old world!

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